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COMMON GROUND

PRESERVING OUR NATION'S HERITAGE WINTER 2009

LANDMARKED WRIGHT

A NEW VIEW OF FRANK LLOYD WRIGHT ON THE 50TH ANNIVERSARY OF THE GUGGENHEIM

FIRST WORD

BY MICHAEL WALLIS

The Mother Road

ROUTE 66. JUST THE NAME IS MAGIC. It's the road of legend, inspiration to a nation of dreamers. It's a soldier thumbing home for Christmas, an Okie family on the road to the promised land during the Depression. Neon, Burma Shave signs, fry cooks, hustlers, and motel clerks. A time before America became generic and travel meant romance. Its glory days were over long ago and some go in search of it today as if it were a holy relic. In some places, the old highway may only be a service road or paved fragments of original alignments that run off into the weeds. But the very act of finding it is part of the adventure. **THE HIGHWAY SOME THOUGHT WAS DEAD AND GONE** is alive and well and kicking like never before. Route 66 survives, a grizzled veteran with the allure and prestige of an aging celebrity. It has become part of popular culture, something no other highway can claim. **THERE IS A DEEP, SOME SAY EVEN SUBCONSCIOUS,** reason for its abiding fame. Running from Lake Michigan across two thirds of the continent to the Pacific shore, it has become synonymous with the open American road, one of the most famous highways in the world. Some time ago, Route 66 reached icon status and not just because of the physical roadbed or all the historical and cultural treasures that litter its shoulders from Chicago to Santa Monica. It is much more than commercial archeology and a wealth of attractions both natural and fabricated. It is important to remember that Route 66 is people. That is what the road has always been about and why it remains active and relevant to this day. **AS A SON OF ROUTE 66**—I grew up in Missouri and traveled the road as a child—I got tired of hearing the road referred to in the past tense. I knew that although the familiar shield insignias had vanished and the new interstate highways now bypassed entire towns, the people of the Mother Road remained. They have stayed, through good times and bad, and they motivate all those concerned with the highway's preservation. It was these people and their stories that inspired me to write *Route 66: The Mother Road*. It is, in large part, the human aspect of Route 66 that has moved writers, poets, musicians, photographers, and artists. The road is rich with the stories of those who have lived, worked, and traveled along its length. They can be found in Bloomington, Edwardsville, Rolla, Joplin, Riverton, Vinita, Clinton, Shamrock, Vega, Tucumcari, Gallup, Winslow, Needles, Barstow, and all the other towns and cities and wide spots in the road. They run convenience stores and souvenir shops. They have refurbished abandoned homes and forgotten buildings, turning them into tearooms, bed and breakfasts, or antique shops. They are still serving up old fashioned, meat and potato meals with homemade rolls and pies. They leave tried-and-true careers to bring an historic theater or curio shop or Mom-and-Pop motel back to life. A growing number of them add a proud flourish: a retro Route 66 shield, which you can find in front of everything from auto salvage yards and photocopy centers to video rental stores and tanning salons. **HERITAGE TOURISM HAS BROUGHT LIFE BACK** to the Route 66 landscape: small business operators are anxious to meet and serve travelers at Fedderson's Pizza Garage, Boots Motel, Eisler Brothers Store, and Jack Rabbit Trading Post. A preservation initiative has fostered this market in the hopes that it will both revitalize the small communities and encourage them to save their historic character. These business owners are usually people who are also drawn by the highway's legend. Each time you venture out onto Route 66 you come across another dreamer or muse or a keeper of the magic. They help us realize that although we live in an age of superhighways, it is good to have the road when we find time is on our side and can savor its pleasures. Its curves and desolate stretches and sudden surprises stir our hearts and remind us of why we prefer this, the trail of Steinbeck, Guthrie, and Kerouac, to the impersonal detached superslabs of 21st century America. **THE INTERSTATE SYSTEM OF THE 1950S** signaled the end, but even as the maps were changed and the "Route 66" shields were auctioned off, new protectors of the road were gaining strength. Today, they are widespread and organized. They realize that Route 66 is reborn every time someone reads *The Grapes of Wrath,* catches a rerun of a '60s television series, or listens to the music of the road. It lives both in memory and myth. In many places, the signs are returning; its proud name has been retained. There are still motor courts, curio shops, and tourist attractions operating on the edges of the old highway. There are still cafes where the cook in the kitchen baked the pie. From Illinois to California, a Route 66 revival has been growing. It still has the same magic. It will always mean going somewhere. It has been a sweet ride for 83 years, but I believe the best is yet to come.

HERITAGE TOURISM HAS BROUGHT LIFE BACK TO THE ROUTE 66 LANDSCAPE: SMALL BUSINESS OPERATORS ARE ANXIOUS TO MEET AND SERVE TRAVELERS AT FEDDERSON'S PIZZA GARAGE, BOOTS MOTEL, EISLER BROTHERS STORE, AND JACK RABBIT TRADING POST.

Michael Wallis is cofounder of the Route 66 Alliance. Adapted from his book *Route 66: The Mother Road*.

Above: A whale advertises a swimming hole in Catoosa, Oklahoma, along Route 66. JIM LUNING
Front: The Guggenheim Museum. ROBERT E. MATES © THE SOLOMON R. GUGGENHEIM FOUNDATION, NEW YORK *Back:* The Johnson Wax Building. JACK E. BOUCHER/NPS/HABS

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NEWS NOW

Road Trip

Travel Itinerary Spotlights Route 66's Iconic Landscape

In its origins, it was nothing more than a practical route to the West Coast. In time, it became an artifact of Americana, both a symbol of an innocent past and the road followed by a restless nation. While much of the legend may lie in myth, there is no doubt that Route 66 transcended its role as a highway to earn a prominent place in cultural memory. And now the "the Mother Road," as John Steinbeck called it, is the subject of a new online travel itinerary developed by the National Park Service Heritage Education Services and Route 66 Preservation Program, made possible through a partnership with American Express, the World Monuments Fund Sustainable Tourism Initiative, and the National Conference of State Historic Preservation Officers. Using the many historic sites along its 2,448-mile course, the itinerary educates the public not only about this cultural treasure but about the profound changes the early automobile era wrought in society. It includes an extensive history, photographs, maps, and a list of sites that are in the National Register of Historic Places.

Before interstates and plane travel, Route 66 was one of the few ways to cross the country. It began in Chicago at the shore of Lake Michigan and ran through Missouri, Kansas, Oklahoma, Texas, New Mexico, and Arizona, ending in Santa Monica, California, not far from the Pacific. It was not only a tour through America's distinctive geography, it meant unprecedented access, a shorter, all-weather connection between the rural West and the big cities of the East. From its opening in 1926 to its decommissioning as a U.S. highway in 1985, it played a prominent role in transforming the nation. Although there were longer roads running east to west, and older ones too, Route 66 captured the imagination. Writes historian Michael Wallis, "Route 66 is Steinbeck and Will Rogers and Woody Guthrie and Merle Haggard and Dorothea Lange and Mickey Mantle and Jack Kerouac." When people think of the mythical American road trip, they are thinking of Route 66.

In the 1920s, as automobiles proliferated, the U.S. government suddenly found itself in the business of building roads, constructing Route 66 when the federal highway system was launched in 1926. It quickly became a popular east-west route, the shortest between Chicago and Los Angeles and the most driver-friendly, running across mostly flat terrain and through regions with generally good weather. There followed a dazzling array of lodges, gas stations, diners, curio shops, and every other business and tourist trap imaginable, giving the road its character. The strange, the quaint, the whimsical, the picturesque, all recall bygone times dotting a two-lane roadway through prairie, desert, and farmland. Steinbeck's account of the Joad family trek in *The Grapes of Wrath* "immortalized Route 66 in the American consciousness," says the itinerary. When World War II broke out, the military, for all practical purposes, commandeered the nation's railways, and Route 66 saw an explosion of commercial traffic as goods had to go by truck. The military invested heavily in the West, both with new bases and defense production. Route 66 carried this traffic too—the single largest mobilization of labor in the history of the nation.

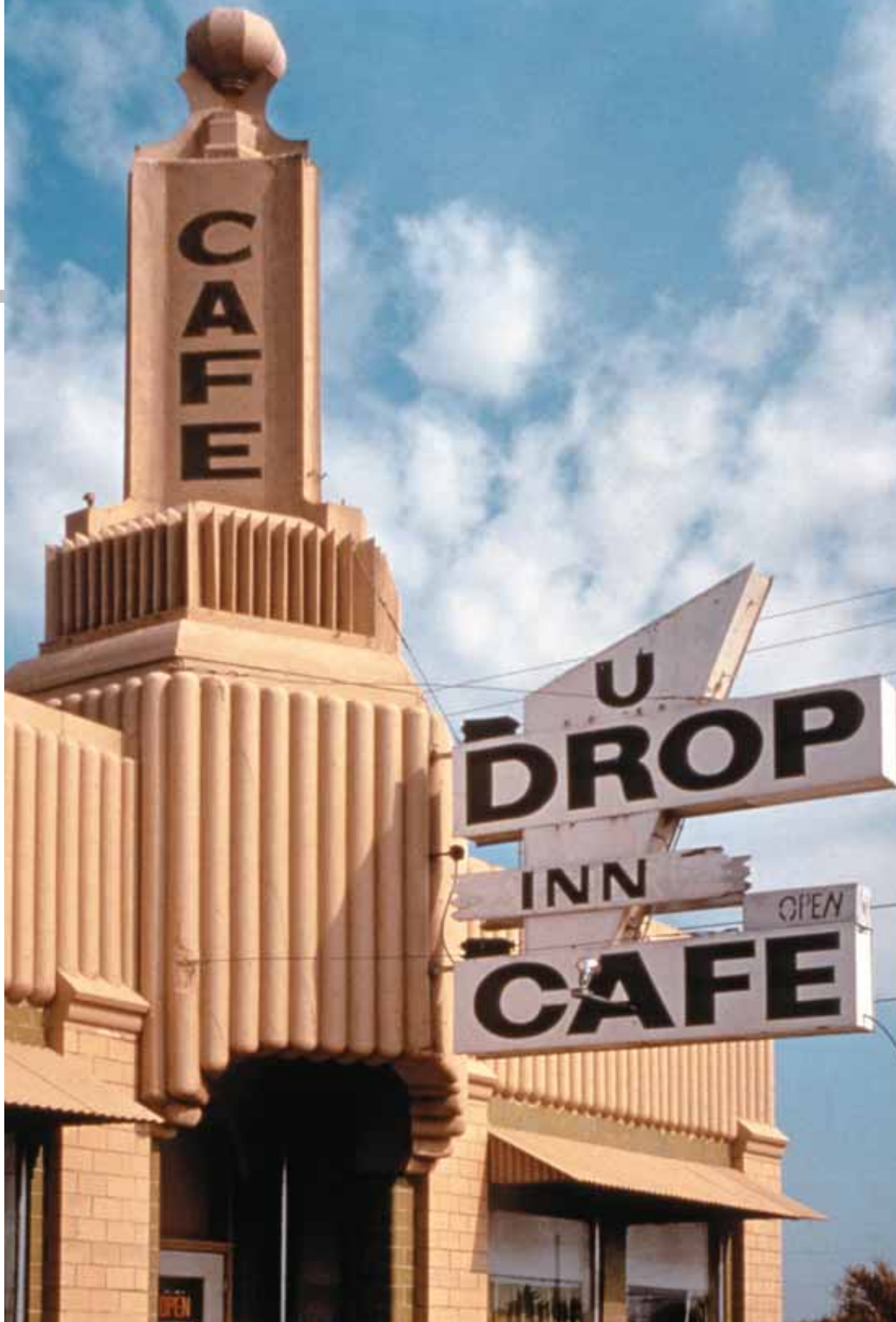
THE STRANGE, THE QUAINT, THE WHIMSICAL, THE PICTURESQUE, ALL RECALL BYGONE TIMES DOTTING A TWO-LANE ROADWAY THROUGH PRAIRIE, DESERT, AND FARMLAND.

Postwar prosperity and the blossoming of the auto industry brought a new look. Newly mobile families with cash to spend headed west, either to relocate to a promising new land or to see the sights. There was a proliferation of lodges, motor courts, "auto camps," and cabins. Combined with the playful, sometimes quirky commercial architecture of the 1950s, this lent a certain kitschy optimism to the Route 66 landscape.

ABOVE: ***The Blue Swallow Motel in Tucumcari, New Mexico.*** RIGHT: ***The U Drop Inn in Shamrock, Texas, built in 1936.***

contact points **web** *Route 66 Itinerary www.nps.gov/history/nr/travel/route66/introduction66.html Route 66 Corridor Preservation Program www.nps.gov/history/rt66/index.htm Route 66 Historic Context Study www.nps.gov/history/rt66/HistSig/CompleteContext.pdf Route 66 Special Resource Study www.nps.gov/history/rt66/SpecialResourceStudy.pdf*

LEFT CINDY CARSON, RIGHT DAN HARLOW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ABOVE GERD KITTEL, RIGHT ARIZONA STATE HISTORIC PRESERVATION OFFICE

NEWLY MOBILE FAMILIES WITH CASH TO SPEND HEADED WEST, EITHER TO RELOCATE TO A PROMISING NEW LAND OR TO SEE THE SIGHTS. THERE WAS A PROLIFERATION OF LODGES, MOTOR COURTS, "AUTO CAMPS," AND CABINS.

Though the '50s and the new interstate system spelled the end, the road's legend continued to grow, deepening with the decades, as it found its way into music, art, film, and literature. Route 66 became "a symbol of the American people's heritage of travel and their legacy of seeking a better life," in the words of the congressional legislation recognizing its importance, the Route 66 Study Act of 1990, which directed the National Park Service to report on options for preserving the road. The result, says cultural resource specialist Kaisa Barthuli, was the Route 66 Corridor Preservation Program, an NPS assistance initiative that works with states to survey the need for preservation and compile

LEFT: ***The 66 Drive-In Theatre in Carthage, Missouri.*** ABOVE: ***Antique cars parked at the Wigwam Village Hotel in Holbrook, Arizona.***

local contexts for the fabled road, offering grants and expertise to the many museums and groups that focus on its history.

In 2008, the World Monuments Fund put the highway on its endangered list. "It's an iconic American landscape, known as such the world over," says the fund's director of research and education, Erica Avrami. The fund sponsored a study gauging the benefits of heritage tourism, to convince merchants to embrace the heritage not only as identity but as livelihood. The itinerary—funded in part by WMF and American Express—plays a key role in the strategy, Avrami says.

Much of Route 66 is still completely intact and drivable. The itinerary, part of the NPS Discover Our Shared Heritage series, tells the stories of sites along the road while providing practical information for those who want to visit. Particularly useful is a map keyed to historic properties. A click on the Wagon Wheel Motel in Cuba, Missouri, or the Aztec Hotel in Monrovia, California, brings up photos and descriptions of how such places figured in the Route 66 landscape, today internationally recognized as emblematic of the romance of the American road. Travelers will find local maps, directions, and a list of sights and activities in the vicinity of the various historic Route 66 attractions.

Hawaii Modern

Vladimir Ossipoff Embraced the Nature of a New State

Perched on Mount Tantalus, overlooking both the downtown high-rises and lush beaches of Honolulu, resides one of the city's most inspiring places. The driveway leading from the mountain's rain forests up to the Liljestrand House at first glance suggests only a modest residence, but once inside, touches such as Japanese pocket doors, a multitude of monkeypod tree built-ins, expansive views, and a large angled deck literally bringing the outdoors in suggest that this is no ordinary house. In fact, it is a Vladimir Ossipoff house—one of the architect's most famous. Bob Liljestrand, who lived here as a child, says it is a signature example of the architect's style. Indirect pathways, unrevealed views—surprise lurks around every corner. "Visiting one of his houses is kind of like peeling an onion," Liljestrand says.

Ossipoff didn't just design the house, built for Howard and Betty Liljestrand in 1952, he decorated the interior too, making cardboard mockups of the furniture beforehand. It is perhaps such details that make him one of the Pineapple State's most renowned architects, designing over 1,000 private and public buildings before his death in 1998. Last year, the Liljestrand House was the first listed in the National Register of Historic Places.

HOLLOW BLOCK, REDWOOD, CORRUGATED METAL ROOFING—THESE ARE THE VERNACULAR MATERIALS WITH WHICH OSSIPOFF WORKED HIS MAGIC.

The project, possibly Ossipoff's most publicized, was featured in the 1958 exclusive "Pace Setter" edition of *House Beautiful*—53 pages, the entire issue. Today, it is virtually unchanged, "almost frozen in time," notes the National Register nomination. Hollow block, redwood, corrugated metal roofing—these are the vernacular materials with which Ossipoff worked his magic. "He assembled them in such an elegant way that they were very beautiful," Liljestrand says.

Ossipoff is little known outside Hawaii. So when Yale architect Dean Sakamoto started researching him in 1998, there wasn't much documentation. His four-year effort rectified that, culminating with *Hawaii Modern: The Architecture of Vladimir Ossipoff,* an international touring exhibit that debuted at the Honolulu Academy of Arts in 2007 with a companion book and film. Ossipoff was one of the first architects to create modernist buildings adapted to the climate and laid-back culture of Hawaii, which was, up until the 1930s, largely populated with Territorial architecture.

ABOVE: ***The bell tower of Davies Memoral Chapel, Hawai'i Preparatory Academy.*** RIGHT: ***Liljestrand House, Makiki Heights, Honolulu***

contact points ***web*** *Liljestrand House http://theliljestrandhouse.com Hawaii Modern Exhibit www.honoluluacademy.org/ossipoff/ Dean Sakamoto www.dsarch.net*

As the National Register nomination points out, however, it is hard to describe his work in just one word. Many of his early homes were in the Kama'aina style, meaning child of the land, or local.

He was not a local, but a citizen of the world, born in Vladivostok, Russia, in 1907. Ossipoff's father, an Army captain, moved the family to Tokyo for a military attaché position at the Russian embassy when he was two. In Japan, Ossipoff attended the Tokyo Foreign School where he learned English, while speaking Japanese with his nurse and Russian with his parents. In 1917, the Bolshevik Revolution made the family exiles, and in 1923, the Great Kanto Earthquake, which killed around 140,000, sent them across the Pacific to Berkeley, California, where Ossipoff graduated from high school in 1926. He earned his architecture degree at the University of California in 1931. Jobs were hard to come by, though, so when a college friend suggested he look for employment around Hawaii's prosperous sugar plantations, he packed up and left the Bay. He soon found work in the home building department of Theo H. Davies & Co., one of the Big Five sugar companies, hired partly because of his unusual background. People on the islands were ready for the new and his manager at Davies hoped he could deliver. He did. The press described the "Modified Monterey" designs he created for Davies—with their simplicity, room arrangements, and plentiful outdoor living space—as "clever," "charming," and "beautifully romantic." From there, he worked briefly with noted Hawaiian architects Charles H. Dickey and Claude Steihl before starting his own firm in 1936. In no time, he

ALL PHOTOS VICTORIA SAMBUNARIS

NEWS
NOW

had partnerships with local architects and a steady stream of clients, up until he stopped working in 1997 at the age of 90.

"He came up with out-of-the-box designs that were still practical," Sakamoto says. One of the most ingenious was his transformation of the lanai, the elaborate patio seen all over the state's eight islands, into what Sakamoto calls a "living lanai," which was at the heart of his most "Hawaiian" design, 1961's Blanche Hill House (unfortunately now demolished), occupying the center of the main wing. The floor-to-ceiling sliding doors, wood shutters, and terrazzo floors brought the outdoors in, the whole house open to the elements. "The overall effect was one of delight and mystery," writes Sakamoto in *Hawaii Modern*. The client insisted on air conditioning for her bedroom, though Ossipoff argued that with AC in a room, you may as well be anywhere. He was a genius at working with the sub-

LEFT: ***Goodsill House, Wai'alae, Honolulu.*** ABOVE: ***William H. Hill House, Kkeauhou, Kona.***

tropical weather. The Liljestrand House channeled the trade winds with louvered vents and sliding glass doors. Another Ossipoff favorite was sliding panels like those of Japanese houses; he once said that Hawaii was better suited to Japanese architecture than Japan itself.

Ossipoff likely owed some success to Hawaii's statehood in 1959, which brought tourism, money, and "an amazing building boom," Liljestrand says, though this year's 50th anniversary has been low key, still a sensitive issue for many natives. Several of Ossipoff's statehood era buildings could go the way of the Blanche Hill House and his McInerny Waikiki Store, demolished in 1977. Last year, the Historic Hawaii Foundation listed his IBM Building on its list of endangered sites. Also endangered are the Mary Persis Winne Classroom Units at Punahou School, the prestigious private institution that President Obama attended from 5th to 12th grade. Ossipoff designed the units with a finger plan that interacts beautifully with the site's sloped landscaping. The nine wings, or "fingers," contain 26 classroom units, each with their own lanai, as well as administrative offices, a library, and an outdoor assembly area. A plan calls for their replacement with a new school and green space. Liljestrand points out that a lot of structures—such as the house built for Clare Booth Luce and her husband, Henry Luce, *Time* magazine's cofounder—have been so altered that little of Ossipoff's vision remains. "Architecture is the mosaic of a city," he says. "You start taking pieces out here and there, and pretty soon the story is gone."

GRANT AT WORK

SAVE AMERICA'S TREASURES

MESSENGER OF PEACE At the turn of the 19th century, evangelism rode the rails in "chapel cars," traveling from state to state like mobile churches, spreading the gospel and winning converts. "Messenger of Peace," a car built for the American Baptist Publication Society, was donated to the Northwest Railway Museum in Snoqualmie, Washington, in 2007. Thanks to an SAT grant, it is now the subject of major research and rehabilitation. The Baptists had seven of the cars, the Episcopalians and Catholics, three each. Their presence sometimes helped establish permanent churches in the communities they visited. "Messenger of Peace" traveled the country for 50 years, appeared at two world's fairs, and was finally abandoned in 1948. For a while it was converted to a diner called the "Ritz Limited Café." According to the museum's literature, the chapel car "speaks as much to the impact of the railroad on American society in the late 19th and early 20th centuries as it does to the development of modern religious evangelism."

RAÍCES LATIN MUSIC COLLECTION In search of a permanent home, the world's largest and most important collection of salsa music received a $75,000 grant from the SAT program. The Raíces Latin Music Collection, heavily relied on for historical accuracy in the making of the film *Mambo Kings,* is currently housed at New York's Harbor Conservatory for the Performing Arts, established in 1970 to train new generations of Latin musicians. It is composed of some 15,000 recordings, scores, posters, photos, films, and other items emphasizing the contributions of Cuba, Puerto Rico, and the Dominican Republic while recognizing both African and European influences. The Upper Manhattan Empowerment Zone, a government-financed local development corporation, has also assisted in preservation. The hope is to open this rich history to the public.

contact point ***web*** *Save America's Treasures Grants www.nps.gov/history/hps/treasures*

U.S.S. Constellation >>

One of the most recognizable sights in Baltimore's Inner Harbor, the U.S.S. *Constellation* is the last existing Civil War-era naval vessel and one of the last sail-powered ships built by the U.S. Navy. Tied up at its dock on Pratt Street, the *Constellation,* now a museum, is a popular attraction, but some years ago it became evident that its hull was rotting. Over the last two years, an extensive repair job has been underway, courtesy of the National Park Service-administered Save America's Treasures grant program. "We had rain and snow getting into the laminated hull shell, which is basically surrounding the ship's historic fabric," says Museum Director Chris Rowsom. During an extensive 1994 rehab, workers installed a second hull around the original to both strengthen the ship and to preserve original material. The leaking was now not only destroying the new planking, but threatening the 155-year-old wood beneath. "We came up with a plan, and it's working very well," says Rowsom. "We'll be done in 2010."

THE CONSTELLATION STOPPED THREE SLAVE SHIPS AND FREED THEIR CAPTIVES. THE SHIP SPENT MUCH OF THE CIVIL WAR IN THE MEDITERRANEAN, PROTECTING UNION SHIPPING AGAINST CONFEDERATE COMMERCE RAIDERS.

The vessel was built in Norfolk in 1854. It was constructed, in part, of pieces from a disassembled 38-gun frigate of the same name. The new ship was classified as a sloop-of-war, a 200-foot vessel armed with 25 guns. In the late 1850s, it cruised the Mediterranean to support diplomatic efforts. Shortly before the Civil War, it was designated the flagship of the African Squadron, which patrolled Africa's coasts interdicting the illegal slave trade. The *Constellation* stopped three slave ships and freed their captives. The ship spent much of the Civil War in the Mediterranean, protecting Union shipping against Confederate commerce raiders. With steam power quickly taking over, the *Constellation* was soon upstaged by other ships, becoming a training vessel at the Naval Academy in Annapolis and at the navy's training center in Newport, Rhode Island. It also served a stint as flagship for Admiral Ernest J. King during World War II. The *Constellation* was decommissioned and docked in Baltimore Harbor in 1955. It was designated a national historic landmark in 1963. The ship is open for tours while the work is being done.

LEFT U.S.S. CONSTELLATION MUSEUM; RIGHT DAVID ANDREWS/NPS

LANDMARKED

wright

by Meghan Hogan

Louis Sullivan's architectural motto was "form follows function," but one of his students, who never followed anyone, applied that belief with a twist: "form and function are one." That's the thesis of *Frank Lloyd Wright: From Within Outward,* a new international traveling exhibit and companion catalog developed by the Solomon R. Guggenheim Museum with the Frank Lloyd Wright Foundation on the museum's 50th anniversary. For Wright, inside and out were totally intertwined. Space and its purpose were always foremost during his 72-year career, says Bruce Brooks Pfeiffer, director of the foundation's archives. "He wanted the city noise of hustle and bustle to be kept outside of the Guggenheim and he wanted the work space at S.C. Johnson to be as inspiring as any cathedral to worship in," he says. The exhibit, consisting of more than 200 drawings, photographs, and original material from 64 projects, along with models, animations, and murals, encompasses many projects that were never built. The architect had dreams of a high-rise tower complex in Washington, DC, a mile-high skyscraper in Chicago, and a cultural center in Baghdad. Still, the show only presents a small fraction of the 22,000 items in the foundation's collection. The call to memorialize the best of such a portfolio began early—even before the National Historic Landmarks Program was established in 1960—when the American Institute of Architects and the National Trust for Historic Preservation composed a list of 16 Wright sites in 1959 to "be preserved in their original form." The Frederick C. Robie House, the first to become a national historic landmark, was followed by 24 other NHLs, with the Guggenheim joining the list last year. Here is a look at several landmarks featured in the exhibition.

RIGHT: ***The Guggenheim.***

EZRA STOLLER/ESTO

LEFT, RIGHT WALTER SMALLING, JR./NPS/HABS

THE UNITY TEMPLE, DESIGNED FOR THE UNITARIAN UNIVERSALIST CONGREGATION OF Oak Park, Illinois, "broke nearly every existing rule and convention for American and European religious architecture," boasts its website. Wright, grandson of a Unitarian minister and nephew of a prominent Unitarian church leader, was himself an occasional attendee when lightning burned the congregation's steepled Gothic edifice to the ground on the night of June 4, 1905. The pastor, Reverend Rodney F. Johonnot, had been preaching in hopes of a new structure just a month before. And luckily for Wright, his good friend, inventor Charles E. Roberts, was on the building committee. Johonnot, a liberal sort, was open to what Wright described as "a modern meeting house and a good-time place."

Wright started with concrete, the cheapest material he could work with on a budget of $45,000. Though perhaps not architecturally favored at the time, it was easy to mold. He devised a structure to encompass a square-shaped temple for worship and a rectangular building for classes and activities. Joined by a connecting lobby, the two sections symbolically form a Greek cross, with the temple the spiritual heart. It could hold 400 people, consisting of a central auditorium with a pulpit and pews and alcoves and balconies off to the side for additional seating. Light poured down from skylights in the concrete slab roof, as well as from a crown of windows wrapped around the walls of the upper gallery. Stained glass in an amber-colored geometric design gave off a soft glow and a sense of sunniness even on rainy days. The geometry repeats in the globe- and cube-shaped hanging lights.

As the exhibit catalog to *From Within Outward* notes, one of the most "ingenious" elements of the temple is its entrance and exit route. After entering the building, congregants walk into what Wright called "cloisters," lowered spaces from which one can walk directly in the auditorium or, if services have already started, discreetly up staircases to the alcoves and balconies, located to the sides of the pulpit. And when leaving, instead of turning away from the pastor, congregants move towards him, since Wright considered that much friendlier.

Eschewing the requisite steeple, Wright ornamented the gray exterior with distinctive square columns, making the building look like an elegant sculpture. Wright, who called the edifice his "little jewel box," reminisced years later that the project was one of the most significant in his pursuit of organic design, "this eternal idea which is at the center and core of all true modern architecture . . . the space within the building is the reality of that building."

THE CHURCH, A NATIONAL HISTORIC LANDMARK SINCE 1970, ATTRACTS 30,000 tourists each year, about half of them international. Part of the appeal is the surprise within. "It looks so strong and brutal on the exterior, but inside is something so beautifully delicate," says Emily Roth, executive director of the Unity Temple Restoration Foundation, a nonprofit trying to raise money for a much needed restoration. While still functioning as a church, the building is over 100 years old, and the harsh winters have not been kind. The experimental choice of concrete has come back to haunt, since Wright didn't know to add expansion joints during construction. The resulting cracks and leaks have been an issue almost from day one. "Water is our nemesis," Roth says. A Save America's Treasures grant recipient, the church appeared on the National Trust for Historic Preservation's 2009 11 Most Endangered List. In September 2008, a section of concrete and plaster crashed on top of the pulpit area. The restoration work includes repairing cracks in the exterior walls and in the magnesite flooring, and refinishing the modulated wood banding that accents its interior walls. All so it can remain open to the public as a thriving worship space and reception venue without par. "It's so small inside that it is easiest to understand Wright's vision when it is filled with people," Roth says.

CALIFORNIA ROMANZA, OR "FREEDOM TO MAKE ONE'S OWN FORM," WAS WHAT WRIGHT called the vision for his first house in Los Angeles. His client, Aline Barnsdall, was an oil heiress and theater buff with dreams of founding a grand performance enclave on the outskirts of the city. In 1919, when she purchased a 36-acre parcel on Olive Hill, Barnsdall envisioned a complex including a house for her, residences for principal associates and visiting directors, apartments for actors, and shops. Having met Wright in Chicago around 1915, she believed he was the man to build it.

STAINED GLASS IN AN AMBER-COLORED GEOMETRIC DESIGN GAVE OFF A SOFT GLOW AND A SENSE OF SUNNINESS EVEN ON RAINY DAYS. THE GEOMETRY REPEATS IN THE GLOBE- AND CUBE-SHAPED HANGING LIGHTS.

"You will put your freest dreams into it, won't you? For I believe so firmly in your genius that I want to make it the keynote of my work," she wrote him shortly after. "Can't you give it the grace of the Midway Gardens, with the added lift and color they never achieved?" It was a difficult project with much of Wright's attention focused overseas on Tokyo' s Imperial Hotel. The two were never in California at the same time. Barnsdall felt neglected

LEFT AND ABOVE: ***The Unity Temple.***

and Wright wondered why she even needed a house. To complicate matters, their headstrong personalities clashed. Barnsdall, a feminist and single mother, was ahead of her time; Wright preferred that outspoken clients simply stay out of his way. In the end, Wright constructed only her house and two smaller residences before she hired another architect in 1921.

WHAT WAS BUILT IS ONE OF HIS MOST RENOWNED STRUCTURES. THE 6,000-SQUARE-foot complex resembles a pre-Columbian temple with motifs of Barnsdall's favorite flower, the hollyhock, embellishing its concrete blocks. Outside the house are a series of connecting pools and an inner courtyard accessible from interior rooms. The 17-room, 7-bathroom interior includes a library, music room, and guest quarters. The star of the house is the living room, featuring one of the most unusual hearths Wright ever designed. An abstract bas-relief mural hangs above it, a shallow moat of water at its base, while a skylight overhead gives it a perpetual ray of light. With its incorporation of fire, earth, water, and air, architecture critic Ada Louise Huxtable called it the "ceremonial symbol for the life of the house." Author Meryle Secrest describes the design as "imposing, awe-inspiring, monumental, and forbidding . . . nothing, in short, could be more outré, more Hollywood-in-the-nineteen-twenties in its romantic symbolism."

However, many thought Wright was past his prime as an architect. And having recently left his first wife and six children for a neighbor's spouse, many did not want to hire him on moral grounds. Whatever the opinions at the time, Hollyhock was a "watershed moment" says its 2007 national historic landmark nomination, a clear transition away from the Prairie-style architecture of his earlier works. It is imbued with a reverent love of nature, cultivated during summers on the Wright family farm in Wisconsin. "No other Wright domestic design more successfully blurs the boundary between interior and exterior space," notes the nomination.

THE STAR OF THE HOUSE IS THE LIVING ROOM, FEATURING ONE OF THE MOST UNUSUAL HEARTHS WRIGHT EVER DESIGNED.

Barnsdall, never truly happy with the design, only lived there a short while before gifting the house to the city in 1927, which really didn't want it. While it is open for tours today as part of the Barnsdall Art Park, which includes a gallery theater and a children's art center, it is another Wright property much in need of restoration. Leaks have been a problem over the years, and damage from the Northridge Earthquake in 1994 is still evident on the property. Recent grant awards from the Save America's Treasures Grant Program and the California Cultural Historical Endowment, however, should eventually have the place returned to good condition.

ABOVE AND RIGHT: ***Hollyhock House.***

LEFT MARVIN RAND/NPS/HABS, BELOW MICHAEL FREEMAN/CORBIS

LEFT, RIGHT JACK E. BOUCHER/NPS/HABS

WRIGHT WAS A LOVER OF WATERFALLS, EVER SINCE TOTING BACK PHOTOGRAPHS AND postcards of them from his first trip to Japan in 1905. Fallingwater, as his most famous house is now known, was built for prosperous department store owner Edgar Kaufmann and his wife, Liliane, who wanted a mountain retreat near their home in Pittsburgh, once nicknamed "Smoky City." The structure, landmarked in 1976, dramatically cantilevers over a waterfall in Mill Run, Pennsylvania.

Choosing a location was easy for the couple—along the stream where they had held a summer camp for store employees before the Depression hit. Their son, Edgar, Jr., was studying with Wright at Taliesin in Spring Green, Wisconsin. The couple met the architect during a visit, intrigued by his work.

Wright's creation of the design is one of his career's most famous moments. Several months after landing the commission, he told his client the plan was done without having put anything to paper. When Kaufmann, in nearby Milwaukee on business, called to say that he would be dropping by, Wright magically sketched out drawings in just a couple of hours. One made the cover of *Time*. His students were awed, but this was how he worked. "He would never put a design on paper until it was fully fixed in his mind," Pfieffer says. It wasn't quite what the couple expected—a house on top of a waterfall, not with a view of it. Nevertheless, Kaufmann loved the scheme. "Don't change a thing," he said.

He did consult with an engineer on the safety of the concrete cantilevers. A smart move, since the cantilevers designed by Wright did not have adequate reinforcement. If they had been built without the extra steel that Kaufmann added, Fallingwater might have been Fallen Water. But the move angered the architect, the beginning of many squabbles throughout the construction of the main house (between 1936 and 1937), and its guesthouse (in 1939). It was another case of larger-than-life personality clash, says Clinton Piper, the site's museum programs assistant. But the pair got past it, and Kaufmann commissioned Wright for several more projects. Part of the house's mystique, the consulting engineer's report is rumored to be buried in a house wall, an entombed reminder, if true, that Wright always believed himself to be right.

AS WITH ALL OF HIS PROJECTS, MONEY WAS AN ISSUE. WRIGHT WAS NOTORIOUS WITH finances—his own and his clients—his oft-quoted philosophy to "take care of the luxuries and let the necessities take care of themselves." Kaufmann's original budget, $35,000, mushroomed to $75,000, with the total reaching $155,000 after additions. Though Wright was denied gold leaf for the walls, gold is featured in furnishings throughout, along with his favored Cherokee red. He designed the furniture in North Carolina black walnut.

Wright had nature in mind when he made the house an extension of the cliff. He made the most of the other surroundings, too—a boulder used for picnics became the fireplace, built-in ledges imitated the landscape, and the extensive glass provided generous views of the wilderness. The entire structure was built with local sandstone. "The floors are actually coated in wax to look wet like the stream bed," Piper says. And, although you can't see it, you can hear the stream from everywhere inside; the effect is that house and stream are joined. "You listen to Fallingwater the way you listen to the quiet of the country," Wright later said. Now owned by the Western Pennsylvania Conservancy, Fallingwater, open daily, will see close to 160,000 tourists this year, the second of record visitorship. The site appeals to a lot of people, not just architects."People are automatically inspired by his spaces," Pfeiffer says. "He created buildings to relate to human scale . . . you feel comfortable in them."

WHEN WRIGHT RECEIVED THE COMMISSION FOR THE JOHNSON WAX BUILDING, HE KNEW exactly what he wanted to do—a scheme of "great simplicity" envisioned years earlier for Salem, Oregon's unrealized Capital Journal Building. Herbert F. Johnson, president of Racine, Wisconsin's S.C. Johnson & Son, Inc., gave him the chance to build it. Johnson wanted something new and modern to replace the company's outdated offices. As head of one of America's first companies with perks like vacations and profit sharing, Johnson wanted to reflect the firm's values and give employees the same work conditions as their employers. But he didn't want anything too unconventional. Wright said that if he wanted conventional, to find someone else. The two weren't friends and didn't have much in common. Wright, desperate for work, practically insulted Johnson into giving him the job, even though he knew another architect had already been cho-

IT WASN'T QUITE WHAT THE COUPLE EXPECTED—A HOUSE ON TOP OF A WATERFALL, NOT WITH A VIEW OF IT. NEVERTHELESS, KAUFMANN LOVED THE SCHEME. "DON'T CHANGE A THING," HE SAID.

LEFT AND ABOVE: ***Fallingwater.***

Johnson's budget soared from $250,000 to $850,000. The cost included a trial column, since building commissioners would only approve after shown it could withstand a load of 12 tons (it held 60.) Despite the expense, Johnson loved the building, which earned rave reviews. "Spectacular as the showiest Hollywood set, it represents simply the result of creative genius applied to the problem of designing the most efficient and comfortable, as well as beautiful, place . . . " reported *Life* magazine. Although Wright took the penthouse offices and dendriform columns from his earlier Capital Journal Building, a newspaper plant, the result here reflected the 1930s vogue for streamline moderne. "The Johnson building's profile [is] that of a sinuous creature—its skin stretched over living organs," writes Jonathan Lipman in *Frank Lloyd Wright and the Johnson Wax Buildings*. "An intimate fit has been established between the building's interior spaces and its external form."

Wright returned to the form in 1943 when Johnson asked for research space to support an expanded product line. Johnson said, "Why not go up in the air, Frank?" With inspiration from another unrealized project—New York City's St. Mark's-in-the-Bouwerie Apartment Tower—Wright cantilevered each of the 14 stories, the exterior alternating between bands of brick and glass tubing. Despite the impressive design, the tower closed in 1982, never practical for research. Both structures were landmarked in 1976. The administration building, still in operation, gets around 25,000 tourists annually.

WRIGHT'S BETH SHOLOM SYNAGOGUE, LANDMARKED IN 2007, IS ANOTHER WORK rooted in an unbuilt design. His only synagogue, it was one of many erected during the postwar boom when conservative Jewish congregations left the cities for the suburbs. Beth Sholom, founded in 1919, had a

"SPECTACULAR AS THE SHOWIEST HOLLYWOOD SET, IT REPRESENTS SIMPLY THE RESULT OF CREATIVE GENIUS APPLIED TO THE PROBLEM OF DESIGNING THE MOST EFFICIENT AND COMFORTABLE, AS WELL AS BEAUTIFUL, PLACE . . . " —LIFE MAGAZINE

sen. But Johnson, impressed with Wright's charisma—what *Time* once called "arrogant courage"—gave him a chance. "The Johnson administration building is not going to be what you expect," Wright told him. "But I can assure you of one thing—you'll like it when it is put up."

HE KEPT HIS PROMISE. ERECTED BETWEEN 1936 AND 1939, WRIGHT'S FIRST LARGE PROJECT in years, the three-story brick-clad building consists of a roofed carport, entrance lobby, semicircular 250-seat theater, dining room, and penthouse level executive offices. But the crowning glory was the Great Workroom, still used as office space today. The two-story expanse—228 by 228 feet—is dotted with slender white dendriform columns topped with lily pad platforms reaching up to the skylit ceiling. "The very essence of this room is light, a space like a forest of white birch trees with light filtering down from above," says the exhibit catalog. Below the room is a basement with restrooms and storage space, and above is a balcony leading to the executive offices. Panoramic elevators called "bird cages" run between the three floors.

From the bricks to the floors to the furniture, Wright's signature Cherokee red is featured throughout, along with cream, giving an earthy touch. His stamp is also on the more than 40 pieces of furniture, including desks and chairs, most still in use. There are no windows to the outside; Wright didn't think much of the view. Instead the building is lit by a system of glass Pyrex tubing.

building in north Philadelphia, but in 1953 decided to move to the northern suburb of Elkins Park where most of the members now lived. The synagogue's rabbi, Mortimer J. Cohen, hired Wright, likening his work to Michelangelo's dome at St. Peter's Basilica. Cohen wanted a monumental design of both past and present, to symbolize "the American spirit wedded to the ancient spirit of Israel." He sent Wright views of Mount Sinai, the ancient Solomon's Temple, and medieval European synagogues, along with his own sketches.

LEFT AND RIGHT: ***The Johnson Wax Building.***

LEFT © 2010 THOMAS A. HEINZ, AIA. RIGHT JACK E. BOUCHER/NPS/HABS

LEFT © BALTHAZAR KORAB PHOTOGRAPHY LTD; RIGHT JACK E. BOUCHER/NPS/HABS

WRIGHT WORKED COHEN'S ELONGATED OCTAGON INTO AN IRREGULAR HEXAGON, extending upwards and outwards into a pyramidal tower, composed entirely of concrete, metal, and glazed glass, with a canopy jutting out above the main entrance. Inside, he arranged a sea of copper-colored seats, almost 1100 of them, to face the bimah, or reader's platform. Upon entering, visitor's eyes are irrevocably drawn to a stained-glass chandelier hanging from the center of the ceiling. The triangle-shaped light fixture's vibrant blend of red, yellow, blue, and green—each representing a different virtue—contrasts strikingly with the translucent background of glass panes. A gold and red seraphim-wing lamp, rising behind the bimah with the word "holy" spelled out in Hebrew above it, provides another flash of color.

The building also includes a sanctuary, lounges, and service space. True to Wright's love of geometry, a triangle theme is present from the sawtooth-patterned screens behind the pulpit to the light fixtures on the walls. The finished design, that of a crystal diamond like the one in the Divine Law, doesn't just symbolize the Jewish faith, but as Joseph Siry writes in *From Within Outward,* also Wright's belief, based on his Unitarian upbringing, of all religions as equal.

The synagogue, which opened four months after the architect died, was in many ways the fruit of Wright's 1926 design for New York City's Steel Cathedral for the Church of St. Mark's-in-the-Bouwerie, done for rector William Norman Guthrie, a fan and friend. Like Wright, he took a universalist approach to religion, holding Egyptian sun-god dances during sermons, to the dismay of the diocese. The cathedral "would hold a million people in numerous churches and chapels, all under one roof," he said. Both Guthrie and Cohen "were supremely well informed about religious architecture . . . and concerned to create buildings that would embody their visions of modern, democratic worship," Siry notes. Had the design been built—the project never got past sketches—it would have been a construction feat, with three entrances, a hexagon-shaped pool, spiral ramps, and 600-foot spires. At 2,100 feet high, it would have dwarfed the Eiffel Tower. Wright wrote in a letter to Guthrie, "It is too great a scheme to be dropped or lost." And looking at Beth Sholom today, which like the Guggenheim is celebrating its 50th anniversary, in a way it never was.

WRIGHT WANTED HIS DESIGNS TO LOOK AS NEW 100 YEARS DOWN THE ROAD AS THEY did on the day they opened. The Guggenheim has never looked better. The cracks that plagued its granite-clad exterior almost from the start were finally repaired in 2008 after an extensive three-year renovation. And, in honor of its 50th birthday, it is being showered with attention.

Wealthy philanthropist Solomon Guggenheim had wanted a home for his foundation and ever-growing collection; at his side was the foundation's curator and fellow art enthusiast, Hilla Rebay, who wanted "a temple of spirit, a monument." For Wright, it was a chance to create a ziggurat building, a circular shape that, Secrest notes, he had been experimenting with for years. "It was the final expression of his search for logical movement through space," Secrest writes. For his famous concrete spiral, Wright drew up six sets of plans and 749 drawings. One drawing explores a polygonal shape. Peach, pink, and red facades were all considered. In the end, though, plain white was controversial enough. Critics, including museum director James Sweeney, weren't sure how well the space would work. Many feared it would it take the spotlight away from the art. Wright's said his plan "was to make the building and the painting a beautiful symphony such as never existed in the world of Art before."

ON OCTOBER 21, 1959, THOUSANDS LINED UP OUTSIDE. ALTHOUGH REVIEWS WERE MIXED —one critic called it a "ball of mud"— the Guggenheim was an instant landmark, not just a receptacle for art, but a destination by itself. "Almost every museum of our time is a child of the Guggenheim," *New York Times* architecture critic Paul Goldberger has noted since. It was designated a national historic landmark just before turning 50. Wright did not live to see its success, passing on six months before the opening. Yet, says Pfeiffer, "he was convinced it was the right design . . . He was always right with the times—it's people who were behind."

contact points ***web*** *Frank Lloyd Wright Foundation www.franklloydwright.org Guggenheim Museum www.guggenheim.org NPS National Historic Landmarks Program www.nps.gov/history/nhl/*

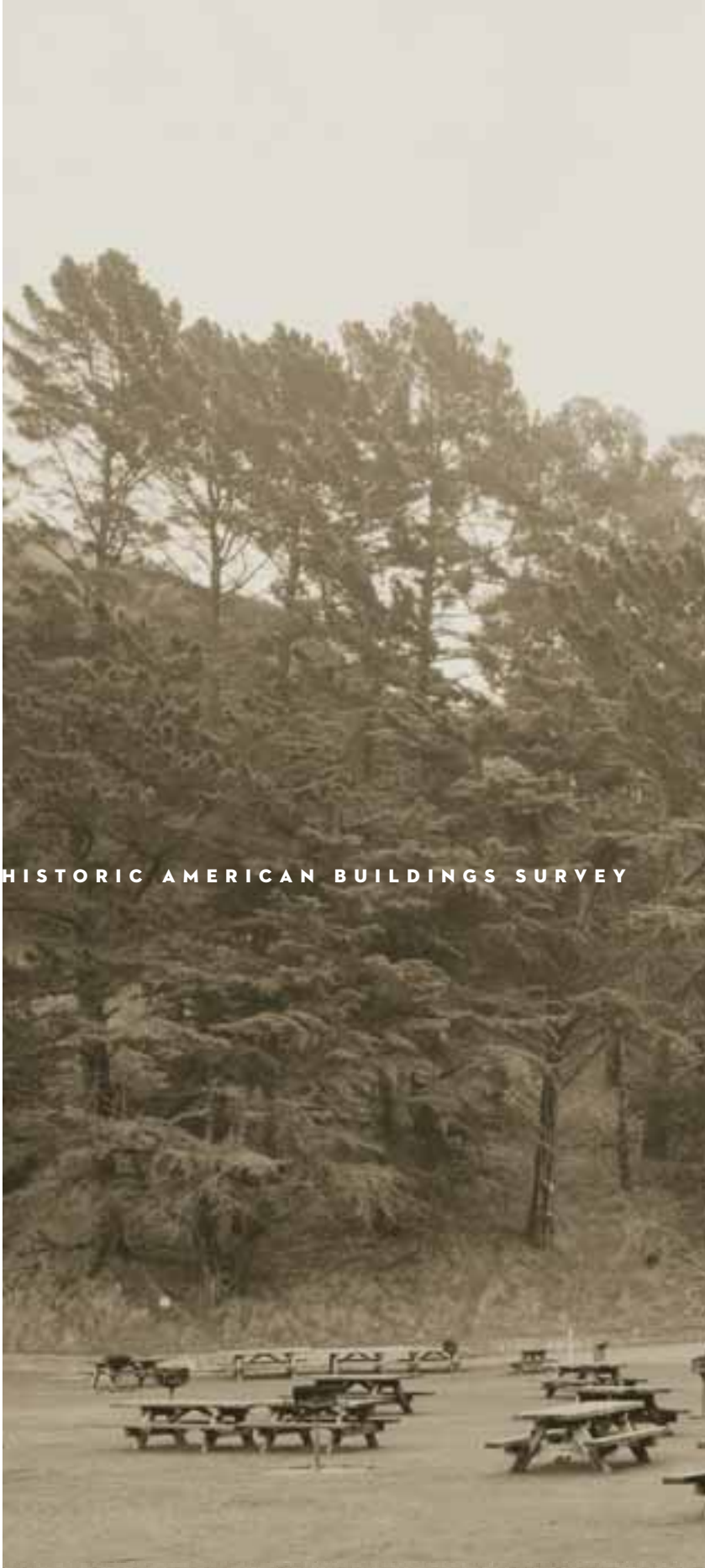
Frank Lloyd Wright: From Within Outward, currently on view at the Guggenheim Bilbao Museum, is on tour until February 14, 2010.

LEFT AND BELOW: ***Beth Sholom Temple.***

UPON ENTERING, VISITOR'S EYES ARE IRREVOCABLY DRAWN TO A STAINED-GLASS CHANDELIER HANGING FROM THE CENTER OF THE CEILING.

PHOTOGRAPHED BY JAMES ROSENTHAL

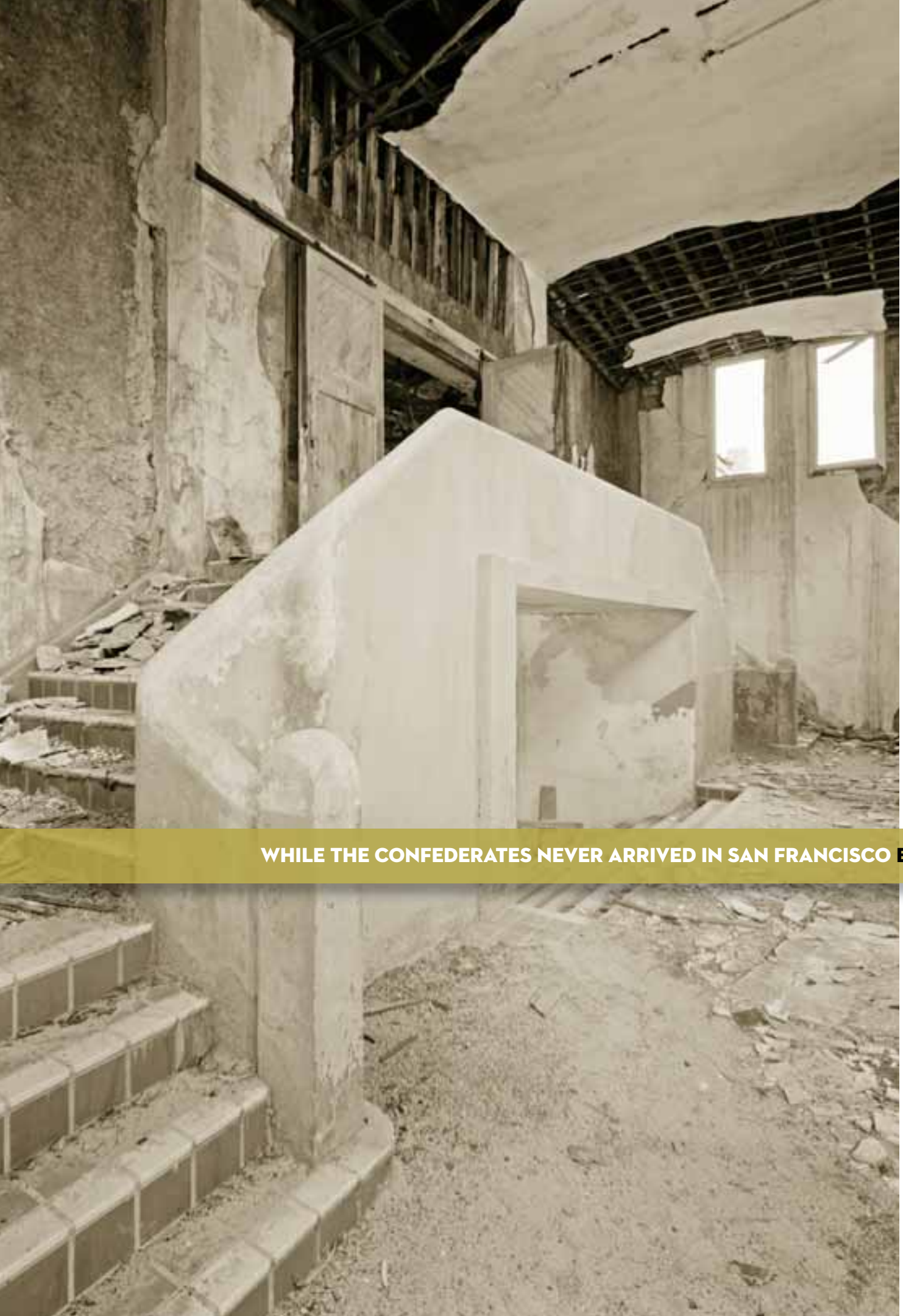
HISTORIC AMERICAN BUILDINGS SURVEY



ALL PHOTOS JAMES ROSENTHAL/NPS/HABS EXCEPT AS NOTED

SILENT SENTRY

ANGEL ISLAND, GHOST OF AMERICA'S PACIFIC PRESENCE BY JOE FLANAGAN



WHILE THE CONFEDERATES NEVER ARRIVED IN SAN FRANCISCO BAY, THE

IN THE EAST, THE WAR RAGED IN PLACES LIKE SHILOH, ANTIETAM, AND BULL RUN. ON the West Coast, it was mostly in the newspapers. The summer of 1863 brought the astounding news of Confederates in Pennsylvania and the cataclysmic three-day battle at Gettysburg. Military authorities in California started thinking about the daring southern navy, growing nervous about their vulnerability. If the Confederates should suddenly turn up in San Francisco Bay, the consequences would be grave. Gold and silver from the Sierra Nevada, critical to the war effort, came through the city, and there were other potential spoils—an arsenal at Benicia and a navy yard at Mare Island. Gun emplacements had been deployed at Fort Point (at the bay's entrance), on Alcatraz, and on Yerba Buena Island. Angel Island, a hilly outcropping roughly a mile square, seemed like the logical place for some added insurance.

In the autumn of 1863, an artillery unit put ashore and started work. Soon, what the army called seacoast howitzers and big, 10-inch Columbiad guns were pointing out from high points on the island. The West Coast went into a panic in 1865 when the CSS *Shenandoah,* unaware of Lee's surrender at Appomattox, blasted a Union whaling fleet in the north Pacific. Nervous Californians speculated that the next target was going to be the mother lode of gold in San Francisco banks. The Union guns remained ready, leveled out over the water, waiting while the war's final chapter was written thousands of miles away.

Nearly a century and a half later, members of the National Park Service Historic American Buildings Survey arrived on the island, photographing and producing drawings of the military legacy. While the Confederates never arrived and the Civil War was followed by the Reconstruction, the Army stayed, its presence waxing and waning according to the nation's fortunes. The island would become an appendage to future wars, distant conflicts for which it was ideally suited because of its location. A close neighbor of Alcatraz, it shared the same combination of nearness and alienation, part of San Francisco's military complex but very much a place on its own.

TODAY, ANGEL ISLAND IS PART OF THE CALIFORNIA STATE PARK SYSTEM, SPONSOR OF the HABS work. An immigration station on the north coast, once called "the Ellis Island of the West," is a national historic landmark, where thousands of Asian immigrants got their first glimpse of America. While the station is probably the island's best known feature and most compelling draw, the abandoned barracks, officers' houses, and other buildings are remarkable artifacts of military life in the late 19th and early 20th centuries. World War II, which brought the last burst of construction, left a telling record of its time, too.

"It was a huge operation," says HABS photographer James Rosenthal, who roamed the now largely deserted site, capturing the impressive scale of the buildings and how they interacted. "The sense of activity is palpable." The industrial-size concrete structures and their smaller wood counterparts are either boarded up or present the viewer with rows of darkened windows. There is a faded vitality about them, a once powerful sense of purpose that disappeared long ago. Says Lisa Davidson, the project historian, "These buildings were mothballed. The state had no budget for restoration, so this was a good chance to document them."

ARMY STAYED, ITS PRESENCE WAXING AND WANING ACCORDING TO THE NATION'S FORTUNES.

PREVIOUS PAGES: ***Quarters for public health officers at Angel Island's circa 1891 quarantine station, which today greets visitors coming ashore from the mainland.*** **LEFT:** ***Interior of Fort McDowell's mess and drill hall on the east side of the island.*** **ABOVE:** ***A postcard image of morning drill at Fort McDowell.***

ABOVE U.S. ARMY OFFICE OF MEDICAL HISTORY, OFFICE OF THE SURGEON GENERAL

BEFORE SPANISH EXPLORERS ARRIVED, THE LOCAL MIWOK INDIANS HUNTED AND FISHED around the island. When Lt. John Tiernon came with 56 men to install the gun batteries, California had only been part of the Union for 15 years. Angel Island was a military reserve, but there was little activity there aside from a quarry whose granite and sandstone helped build the prison at Alcatraz and many San Francisco buildings. The island was home to a small cattle ranch and some squatters, but otherwise it was a wild place typical of the northern California coast, with rocky shores, oak and Madrone trees, sloping hillsides covered with sagebrush and chamise, various coves and promontories, and an 800-foot high hill at its very center.

Tiernon got approval to start putting up buildings. By the end of 1863, there were officers' quarters, a quartermaster storehouse, a trading post, a stable, and a bakehouse. The settlement was on a stretch of flat terrain on the west side of the island, overlooked by high points to the north and the south, where big guns were dug in. They named it in honor of Major General John Reynolds, who was killed at Gettysburg. By the time the war was over, the army had added an enlisted men's barracks, a blacksmith shop, and laundresses' quarters. There was a wharf nearby—Camp Reynolds' connection to the mainland—but the installation was basically self-sufficient.

As the army focused on other concerns in the immediate postwar years, the garrison seemed unnecessary. But as the Indian resistance in the West approached its zenith, Camp Reynolds found a purpose as a processing point for recruits headed to forts throughout the Plains and the Southwest. It became a main staging area for the Indian Wars, part of what the HABS history calls a "frontier constabulary." By 1870, over 60 percent of the U.S. Army was stationed in the West.

An army surgeon, Edwin Bentley, left a written account of the island, describing ancient Indian shell mounds and a vegetable garden whose produce went to Alcatraz, which was a military prison. A carriage road wound through the draws, ridges, and knolls. A hospital was built at the top of a hill, the site chosen for ventilation. The recruits, who lived in tents, got only one or two weeks of training before being sent off to their posts.

Camp Reynolds was critical to supplying manpower to the western forts, and while the number of recruits overwhelmed the small facility, there was little interest in upgrading it. The necessity of a large standing army—the biggest peacetime force since the U.S. Constitution was adopted—was being debated at the time. Funding for military installations grew scarce, and the facilities began to take on a rundown look. Military historian Joseph Dawson, quoted in the HABS report, said that "modernization and professional improvement in the Army of the late 19th century was slow and haphazard and always on a limited budget."

But persistent requests for repairs and better facilities led to a boom in the mid-1870s and again in the mid-1880s. In addition to single-family officers' housing and an expanded enlisted men's barracks, the army doubled the size of the hospital and built a chapel. Compared to other postings, Angel Island was attractive. The HABS history quotes Martha Summerhayes, whose memoir *Vanished Arizona* recounts her experiences as the wife of an army officer. Transferred to the island after spending time in the Southwest, she writes, "we began to live; for we felt the years spent at those desert posts under the scorching suns of Arizona had cheated us out of all but a bare existence upon the earth." When the In-

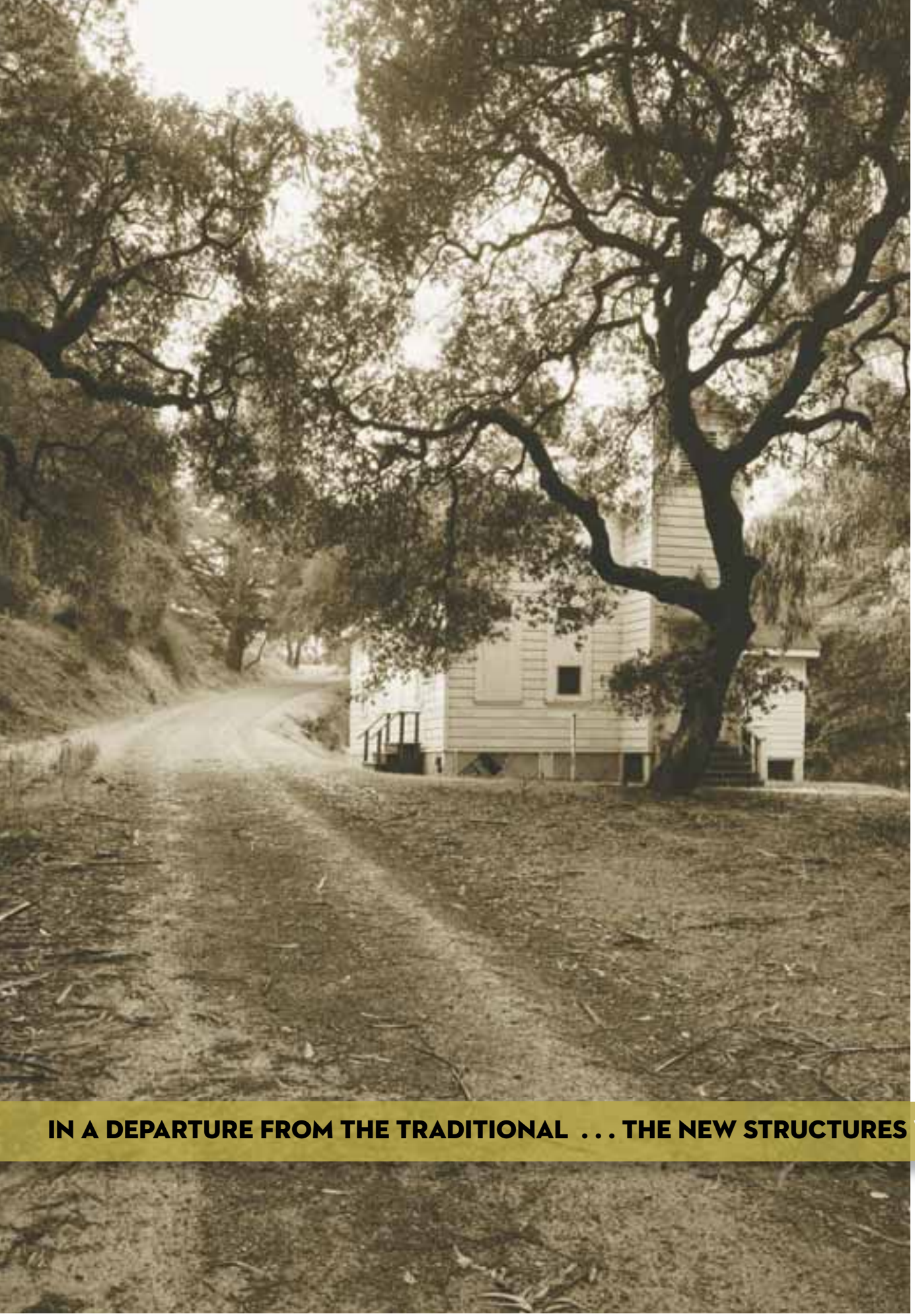
THE ISLAND WOULD BECOME AN APPENDAGE TO FUTURE WARS, DISTANT CO

NFLICTS FOR WHICH IT WAS IDEALLY SUITED BECAUSE OF ITS LOCATION.

ABOVE: *New in the early 20th century, an indirect outgrowth of U.S. designs in the Pacific, was Fort McDowell's 600-man barracks, made of reinforced concrete.*

IT WAS A WILD PLACE TYPICAL OF THE NORTHERN CALIFORNIA COAST, WITH ROCKY SHORES,

OAK AND MADRONE TREES, SLOPING HILLSIDES COVERED WITH SAGEBRUSH AND CHAMISE . . .



IN A DEPARTURE FROM THE TRADITIONAL . . . THE NEW STRUCTURES WERE BUILT

dian Wars ended, and army officials considered abandoning the camp, the federal government built a quarantine hospital at Ayala Cove, on the north side, where foreign ships suspected of carrying disease were fumigated with steam from the boilers of the U.S.S. *Omaha*. Immigrants were housed in a 400-bed detention barracks, the complex including medical labs and staff housing. Most of these structures were torn down in the 1950s, though some remain as a park museum and offices.

THE END OF THE 19TH CENTURY SAW THE END OF THE FRONTIER. WITH A NEW NAVY AND imperial designs, the United States set its sights abroad. Congress authorized the first seagoing battleships in 1890. "The first fruits of U.S. imperialism were possessions in Hawaii, Samoa, Cuba, and the Philippines," says National Park Service historian Harry Butowsky.

With the start of the Spanish-American War—and the ensuing Philippine Insurrection—massive numbers of troops circulated between San Francisco and the Pacific. Many returning vets had contagious diseases like smallpox. A large detention facility was built for them on the island's east side. But the army faced an unforeseen problem. Veterans returned to what was in some ways still a frontier city, many with a lot of back pay in their pockets. They were released from the Presidio right into the streets of San Francisco, where quite a few were robbed, beat up, or squandered their money. Some committed suicide—shamed by their debauchery and lost wages, said the army—which saw a solution at Angel Island. As Captain John Finley wrote in a 1902 *Sunset Magazine* article, there soldiers could "be protected from every abuse by unscrupulous tradesmen, by gamblers and by rogues." The camp had a barbershop, a restaurant, a fruit stand, and a commissary. "All men are advised to remain in camp until discharged," the regulations read, "and then start at once for home, avoiding any chance for trouble in the city."

Finley penned a description of the five-mile road that followed the island's contours, connecting the installations: "There are many beautiful vistas from this road which winds in and out through the ravines and over the projecting ridges, with rapidly alternating scenery of luxuriant vegetation, densely wooded slopes, stretches of water, quiet coves, rugged cliffs and sheltered nooks. There is no more attractive drive in the west, outside the great national parks, than that to be found on . . . Angel Island."

IN THE WAKE OF THE WAR, THE ARMY HAD PLANS FOR THE OPPOSITE SIDE OF THE ISLAND. An ambitious building campaign began in 1909. The outpost was renamed after Major General Irwin McDowell, who had led the Union Army at the first battle of Manassas. Mission Revival buildings of reinforced concrete, spacious and modern, went up on a promontory on the island's east side. They included officers' quarters, a 600-man barracks, a post exchange, administration building, guardhouse, hospital, and mess hall. Prisoners provided much of the labor. In a departure from the traditional ranks of buildings sited around a central parade ground, the new structures were built along curved roads that wound along the island's hilly contours. Pacific Gas and Electric ran an underwater cable from the mainland so the installation had electricity for the first time.

World War I saw a spike in troops passing through—some 4,000 a month—and even with all the new buildings, the army had to resort to tent encampments. "Enemy aliens"—German citizens on ships in harbors up and down the West Coast—were arrested and imprisoned here until transferred to North Carolina. By 1926, the island had become the largest troop staging facility on the West Coast.

ALONG CURVED ROADS THAT WOUND ALONG THE ISLAND'S HILLY CONTOURS.

WHILE AMERICA WAS ASCENDING AS A global power, the equally ambitious Japanese Empire was exerting its influence. "The United States and Japan were now rivals in the Far East," Butowsky says. "The U.S. had a colony to protect in the Philippines, and Japan resented the intrusion, considering the region in its legitimate sphere." Tension between Japan and the West had been escalating for decades. The island nation launched its own ambitious ship-building program, matching the Americans and British ton for ton. As the United States flexed its muscles in Cuba and the Philippines, Japan did likewise against Russia and China, establish-

PREVIOUS PAGES: ***Time and nature join forces against non-commissioned officers' quarters at Fort McDowell.*** LEFT: ***Chapel at Camp Reynolds, from Angel Island's early days as an outpost.*** ABOVE: ***Fort McDowell circa World War I.***

ABOVE COURTESY OF CALIFORNIA STATE PARKS

ing itself as a force to be reckoned with. By the 1930s, the military was in firm control of the Japanese government.

When war broke out, San Francisco became the staging area for the Pacific conflict. "World War II was a logistics war, a fact that is largely ignored," says Butowsky. "Every item—fuel, food, tenting, uniforms, everything—had to be shipped out to the Pacific. Angel Island was a critical facility. " The immigration station was converted to a holding area for hundreds of German, Japanese, and Italian prisoners. More than 300,000 troops passed through on their way to war. When the conflict was over, the flood of homebound troops was staggering—over 3,000 in December 1945 alone. Though the island had a large barracks, the army had to resort to "World War II temporaries," inexpensive, quick-built structures, says historian Gordon Chappell of the National Park Service Pacific West regional office. These were eventually removed by the state park system.

At the end of 1946, the War Department declared the island official surplus. Various proposals were discussed on its future use. In 1954, the area around the quarantine station became a state park. It was the early days of the Cold War, and to counter potential forays by Russian bombers, the military returned to install a Nike missile battery, one of twelve around the city. The top of Mount Livermore, the center of the island, was leveled for a helicopter pad and radar control booth. This site was closed in 1962. Today, the concrete radar pads provide hikers with excellent views of San Francisco Bay.

The rest of the island became a state park the following year. According to photographer Rosenthal, much of the decorative hardware from the officers' quarters was scavenged, winding up in San Francisco curio and antique shops. Security improved in later years and now a staff of state park employees is housed on the island.

TODAY, ANGEL ISLAND DRAWS HIKERS, CAMPERS, BOATERS, AND KAYAKERS WITH ITS beauty and panoramic views of the San Francisco skyline, Sausalito, and Tiburon. The history remains a big attraction, too. The immigration station—recently reopened after a 3-year, $15 million rehab—receives support through its own foundation. One of the Civil War era buildings on the west side has been restored, too.

While it once teemed with soldiers, prisoners, and immigrants, today the isolation and empty buildings create an almost surreal environment. Although some parts of the place abound with weekend visitors, other parts are "very quiet, almost eerie," says Davidson. Much of the island's life is long gone, but there is still a story here, very much alive. What remains captures a country in transition, from the homey shelters of a nation defined by the rural 19th century to the utilitarian concrete buildings of a growing global power. "What is really amazing about Angel Island," says Davidson, "is the layers of history."

contact points ***web*** *HABS Collection http://memory.loc.gov/ammem/collections/habs_haer/ Angel Island State Park www.angelisland.org/*

WHAT REMAINS CAPTURES A COUNTRY IN TRANSITION, FROM THE HOMEY SHELTERS OF A NATION DEFINED BY

RIGHT: ***Layers of history. Wood-frame non-commissioned officers' housing with the concrete 600-man barracks in the background.***

THE RURAL 19TH CENTURY TO THE UTILITARIAN CONCRETE BUILDINGS OF A GROWING GLOBAL POWER.

ARTIFACT

In the Key of Hope

"HE PASSED A STREET IN A DESPONDENT MOOD, . . . SAW A VIOLIN . . . [AND] BOUGHT IT. He then went home, shut himself up, played for three days until he was in tune himself and went out into the world a cheerful man." This telling episode from the life of Frederick Douglass appeared in an account of the abolitionist's exile in Europe. He had just published an autobiography chronicling his treatment as a slave in Maryland—which named names—and with the Civil War still a decade away, he fled the United States fearing for his safety. The violin apparently eased what must have been a burdened mind. **THESE AND OTHER DETAILS FROM HIS LIFE** can be viewed in the newly updated online exhibit produced by the National Park Service Museum Management Program and Frederick Douglass National Historic Site—a virtual tour of the man's legacy through the personal items at his house. **DOUGLASS MOVED TO CEDAR HILL,** as his property is known, in 1878, now a monument to the civil rights pioneer who was called the "Sage of Anacostia" after his Washington, DC, neighborhood. The exhibit includes furniture, dishware, portraits—even the great man's hats and shoes—describing his career as an activist, author, public speaker, diplomat, and family man, the power of his story rendered all the more real by the historic photographs and finely photographed objects. **FROM HIS YOUTH IN RURAL MARYLAND TO HIS ESCAPE NORTH,** his flight to Europe, and his rise to perhaps the most influential African American voice of the 19th century, the exhibit gives an unparalleled view of the mark he made on American history. **AS AN OLD MAN FREDERICK DOUGLASS WOULD APPEAR** in the doorway of the dining room, violin in his hand, to play slave songs for his grandchildren. The children clapped their hands while he kept time with his feet—redeeming the past, celebrating the truth, and finding joy in the telling, the mark of an indomitable spirit. **THE EXHIBIT IS ONLINE AT** www.nps.gov/history/museum/exhibits/frdo/index.html.

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Common Ground: Preserving Our Nation's Heritage **winter 2009 / volume 14, number 4**
Published by the National Park Service for the Heritage Community

Formerly *Common Ground: Archeology and Ethnography in the Public Interest*

Produced under a cooperative agreement with the National Conference of State Historic Preservation Officers. Statements of fact and views should not be interpreted as an opinion or an endorsement by the editors or the National Park Service. Mention of trade names or commercial products does not constitute endorsement by the U.S. Government.

Common Ground is published quarterly. To read online, subscribe, or update your subscription, visit www.nps.gov/history/CommonGround. To contact the editorial staff, write to Editor, Common Ground, 1849 C Street NW (2286), Washington, DC 20240, or call (202) 354-2277, fax (202) 371-5102, or email meghan_hogan@contractor.nps.gov.

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ISSN 1087-9889

JAMES ROSENTHAL/NPS/HALS

National Park Service
U.S. Department of the Interior
1849 C Street NW (2286)
Washington, DC 20240-0001

First Class
Postage and Fees Paid
USDOI-NPS Permit No. G-83

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